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tween the end and the preceding part, and again the relation between the subject-matter and the form. As regards the second point, Plüsz thinks that if the poem had been intended as an idyl, Horace would have used the elegiac form, not the iambic epode, a form which belongs to dramatic action, irony, or even parody. As regards the first point, it is not necessary to explain as Plüsz does that the whole poem is a satire, dramatic in character, of the elegiac-idyllic form of expression in general, and a parody of Vergil's *Georgics* in particular. A simpler explanation seems rather to be that Horace did write a sincere and natural description of country life and becoming too enthusiastic in his praises called himself back suddenly at the close with an Heineesque self-irony, by placing the whole poem in the mouth of a city banker who could not carry out his fine thoughts. This ending of anticlimax and virtual self-depreciation is paralleled by the endings of the two Odes (2.1; 3.3), where Horace bids his muse leave the solemn national themes she has been singing for her proper sphere of merry trifling. And this seems to be the proper interpretation in view of Horace's whole temperament. He was not an ardent nature, was always a critic as much as a poet and, when once he let himself go in enthusiasm, he was the first to call himself back to limits of moderation.

In the *Ars Poetica*, the Epistle in which Horace combined his balancing functions of poet and critic, he has a passage about nature descriptions which is illuminating for us here, as it shows that he has considered the effect of nature description in the poetry of the time and has definite standards about it (14-17):

*Inceptis gravibus plerumque et magna professis  
purpureus late qui splendeat unus et alter  
adsuitur pannus, cum lucus et ara Dianae  
et properantis aquae per amoenos ambitus agros  
aut flumen Rhenum aut pluvius describitur arcus.*

"Frequently after an effective beginning" (he is speaking of a piece of literature), "a beginning that promises much, a purple patch or two is stitched on to make a fine showing when the grove or altar of Diana is described, or the wanton water winding through the woods, or the river Rhine, or the rainbow".

The danger of 'the purple patch'! Is not that what Horace with his fine aesthetic sense for proportion is avoiding in this second Epode? He will write no passage about nature that will seem too highly colored. His most brilliant description he will set in iambic lines as more of a satire than an idyl and attribute it at the end to a city money lender to remove any danger of a charge of false emotionalism in his tone.

VASSAR COLLEGE. ELIZABETH HAZELTON HAIGHT.

## REVIEW

Ammiani Marcellini rerum gestarum libri qui supersunt. Recensuit rhythmicæque distinxit Carolus U. Clark. Vol. I. Berlin: Weidmann (1910). 16 Marks.

With the appearance of this work it is not too much to say that American classical scholarship enters upon a new period. For while we have long possessed men who under more favorable circumstances could have produced a critical edition on this scale, the fact remains that our reviews have now their very first opportunity to welcome any classical author complete, in a definitive editio maior, based upon the fullest first-hand knowledge of all the manuscript material. *Fortuna Philologica*, if there be such a goddess, has taken grim delight in assigning to most of us the task of needlessly duplicating college or school editions, in the interest of rival series, or that of editing other people's more or less juiceless contributions in our competing journals. In all this scholarly Sahara at last an oasis appears! A work undertaken under the auspices of Traube and Mommsen, with the encouragement of the Berlin Academy, and the assistance of one so steeped in Tacitus and his imitators as Wilhelm Heraeus, is sure to win the most substantial recognition for Professor Clark, and through him for American scholarship. The editions of Eyssenhardt (Berlin, 1871) and Gardthausen (Teubner series, Leipzig, 1874-1875) are at once displaced by an edition which in every respect surpasses them, and has the further advantage of new textual resources—the fragments of the Hersfeld codex, now at Marburg.

The first volume contains books 14-25, with a brief preface and five plates of MSS. The second—for the most part already in type—will include books 26-31, with full discussion of the MSS, chapters on Ammianus's rhythmical procedure, and indices. Especially commendable is the disposition of the critical notes, in that the readings of inferior MSS and emendations appear in a second group of critical material at the foot of the page. As compared with the text of Gardthausen and Eyssenhardt, the new recension shows great independence. Naturally many of the conjectures of Bentley, Mommsen, Heraeus, Clark, etc., must be accepted as far from certain. But in an author whose intricate style was so easily corrupted, who can doubt the necessity of heroic treatment? It is safe to say that no conjecture has been accepted which does not rest upon a thorough acquaintance with the author's peculiarities.

A new feature is the rhythmical punctuation, based upon the observations of Wilhelm Meyer. Only the period and the comma are used, and each marks a rhythmical cadence. Thus the reason for many an

involved order is at once apparent, and certain perversities of style are seen to have had a motive. The system with Ammianus is, of course, not quantitative, as was the prose of Cicero, but accentual—purely so, Professor Clark believes. Between the last two accents of the concluding phrase either two or four unaccented syllables are placed, while one or three seem to be avoided. Thus *esse videatur* is excluded, but other familiar Ciceronian *clausulae* are found, e. g. *superasse virtute* (14.6.10), *mittebat ad principem* (14.7.10), *securius cogitari* (14.7.12). These three distinct cadences agree with Meyer's law, but can one be quite so sure that all consciousness of their original quantitative basis (— — | — —, — — — | — — —, — — — | — — —) had been lost? Where a rhythm appears to be lacking the fact is indicated by the use of a dagger. Of course opinions will differ in these cases, as it is entirely possible that the old quantitative *clausulae*, especially the ditrochaic, may have fallen instinctively from the writer's pen. For example, the passage obelized on p. 63 has *Octaviani receptus principis*, which in older terms is — — | — — | — — —, a cadence of the Ciceronian oratory, and the order of words would surely prove a rhythmical intent. Cf. p. 138, *Romanorum transitu*, 200, *expeditiones Parthicas*, etc. In many cases the dagger must indicate, not that the rhythm is lacking, but that Meyer's rule fails to cover the particular case. Thus *reniteretur*, 230, *ostendentes*, 110, and other sonorous verb-forms, were surely regarded as suitable cadences. It is also difficult to believe that we are to pronounce *Persidis*, *Perside* (pp. 307, 310, 312), rather than admit further exceptions to Meyer's law. But these are *minutiae*, and we may await the appearance of the second volume to clear up all these points which now seem obscure to the uninitiated. No doubt Professor Clark has duly weighed, and deliberately rejected the hypothesis that Ammianus's rhythmical theory was only a partial substitution of the accentual basis for the quantitative.

It is to be hoped that in this new and attractive dress Ammianus may cease to be a mere name to so many teachers of Latin or of Roman history. In spite of his perversion of the Tacitean style, this Greek, admirer of all things Roman, fills a place of his own in the literature of the fourth century. Those who can spare no time for a larger acquaintance will at least find matter of general interest in his characteristic digressions, for example, on manners at Rome (14.6); on the Gauls (15.9, 11-12); the Alps (ib. 10); obelisks (17.4); eclipses (20.3); Egypt and the Nile (22.15-16); artillery (23.4); or his narrative of the visit of Constantius II to Rome (16.10).

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F. G. MOORE.

From The Nation of October 27 we reprint two letters relating to

### THE EXCAVATION OF CYRENE

Some months ago the Ottoman Government granted to the Archaeological Institute of America a firman for the excavation of Cyrene. The project had received the authorization of the Council of the Institute at the meeting in Baltimore in December, 1909; and the prompt issue of the firman seemed to augur well for the undertaking. A preliminary reconnaissance was made in May and June, 1910. This was fruitful in results, and it is expected that within a month the work of excavation will be commenced.

The excavation of Cyrene was proposed by Charles Eliot Norton, the first president of the Institute, among the earliest projects, but until recently conditions have not been favorable. To defray the cost of the work in its earlier stages the sum of fifteen thousand dollars a year for three years has been subscribed or pledged by members of the Institute; one-third of the whole amount was contributed by Mr. James Loeb. The direction of the undertaking was placed in the hands of a commission consisting of Mr. A. V. Armour, New York; Mr. Arthur Fairbanks of the Museum of Fine Arts, Boston; and Mr. D. G. Hogarth of the Ashmolean Museum, Oxford. The Commission appointed Mr. Richard Norton director of the field operations. The commissioners recently met in Paris to pass upon the last questions of policy before the work should commence.

The site of Cyrene lies at the edge of a high plateau in the northern part of the province of Barca, between Tripoli and Egypt. The ruins are covered with soil to only a moderate depth. Since the devastation of the region the site has been protected by its inaccessibility; it has been without permanent inhabitants for centuries. According to all evidence now available, the excavation of few Greek cities might be expected to yield more of value and human interest.

Ann Arbor, Mich., October 14.

FRANCIS W. KELSEY.

The expedition undertaken by the Archaeological Institute of America for the excavation of ancient Cyrene has already born fruit in the discovery of important Greek ruins which apparently mark the site of an offshoot from Cyrene itself. When in Bengazi last May, the director of the expedition, Mr. Richard Norton, was informed by Arabs that ruins existed at a place called Messa, not noted on any map. When the party reached Merdj, a guide was procured, who professed to know the way to Messa from Sheriz, a station on the Derna-Merdj-Bengazi telegraph line. On June 14 the party left Sheriz, following a wooded gorge three miles to the east, then proceeding northeast two miles up hill and four miles farther over rolling country to Messa.

On this site Mr. Norton reports as follows: "The ruins of Messa lie at the edge of the same plateau as those of Cyrene. The most important spring is in a hollow, surrounded by quantities of square-cut blocks and traces of buildings. The extensive ruins on the high ground west, north, and east of the spring include quarries, in which are many rock-cut tombs, large free-standing sarcophagi and built tombs, and platforms of buildings. Of the two clearly marked roads one leads north to-